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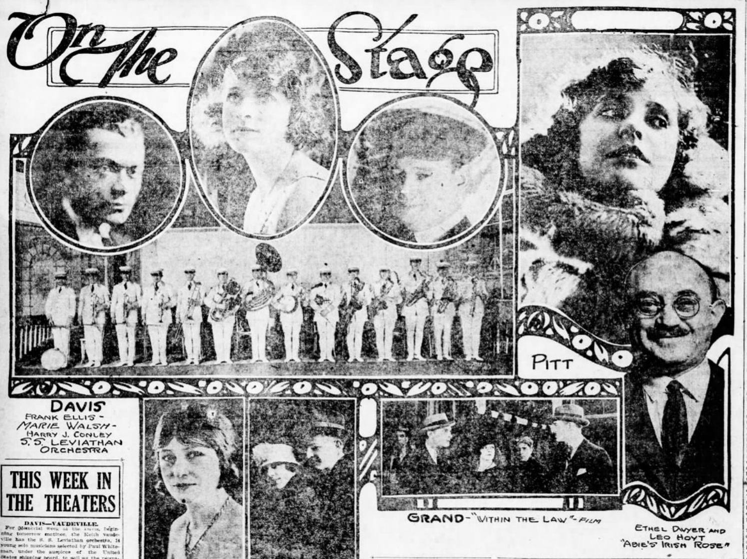

DAVIS
FRANK ELLIS - MARIE WALSH - HARRY J. CONLEY
S. S. LEVIATHAN ORCHESTRA

SHERIDAN SQ. GEORGIE HARRISON ♦ HARRIS BARTO AND CLARK

GRAND—"WITHIN THE LAW"—FILM

ETHEL DWYER AND LEO HOYT "ABIE'S IRISH ROSE"

THIS WEEK IN THE THEATERS

DAVIS—VAUDEVILLE.

For Memorial week at the Davis, beginning tomorrow matinee, the Keith vaudeville has the S. S. Leviathan orchestra, 14 young solo musicians selected by Paul Whiteman, under the auspices of the United States shipping board, to sail as the permanent musical unit on the world's greatest steamship, the Leviathan, which makes its trip across the Atlantic July 4. These young men were recruited chiefly from the Nelson Maple orchestra, a dance band which has been playing for college proms, fraternity hops and social soirees throughout Western Pennsylvania. The band will appear in the uniform devised for the trans-Atlantic service, and on a stage representing the Leviathan going out to sea. It is a colorful setting, conceived for the Keith circuit by R. H. Burnside, designer of spectacles for the New York Hippodrome.

"Rice and Old Shoes" is the bucolic romance in which Harry J. Conley, rustic comic, will appear with Naomi Ray. The playlet was written by Grace Ryan, and is a courtship. Conley is a native of Pittsburgh.

Stan Stanley is another of the bill's laughs. As "One of the Audience" he will present "A Theater Episode" in which he will be aided by Joe Kane and Betty Maurice.

Eddie Miller will entertain with songs. He is a soloist of vocal attainments, one who has sung principal tenor roles in opera and musical shows. He will be accompanied by Irving Gellers and will sing "Dawning," "In the Cool of the Evening," "Songs of Songs," "Road to Mandalay" and "Roses of Picardy."

Marie Walsh and Frank Ellis will humorously depict what youth and experience have produced in the guise of "The Yes Boy and the No Girl." They mingle patter with songs.

Lew Wilson, "variety boy," will give a melange of singing, dancing, joking and whistling.

Sport will be given to the program by Bert Hughes and his troupe of boys and girls from the Coliseum and Alhambra, London. They will play basketball on bicycles.

Rose Selden and her brother show balancing. There will be news pictures.

GRAND—"WITHIN THE LAW," FILM.

Norma Talmadge's eight-reeler from "Within the Law" is at the Grand starting tomorrow morning. The picture is founded on Bayard Veiller's noted play, one of the biggest successes of a few years back, in which Jane Cowl appeared. A shop girl is caught in the meshes of circumstances. The cast includes Jack Mulhall as leading man; Eileen Percy, Lew Cody, Joseph Kilgour, Helen Ferguson, Arthur S. Hull, Lincoln Plummer, Warde Crane, Lionel Belmore, Thomas Ricketts, Catherine Murphy, Eddie Boland and DeWitt Jennings. Mary Turner is portrayed by Norma Talmadge. Mary is a clerk in a department store. She is accused of a theft which she did not commit, but circumstantial evidence is against her. The manager of the store insists that she be sent to prison. There she receives a training in crime, and under the instruction of a blackmailer whom she meets in the institution, comes forth versed in methods of the underworld. She still wants to be honest, but shows the gang a way to operate and stay out of prison—by always keeping "within the law." On the program will be a novel comic, "The Watchdog," along with the news weekly, "Topics of the Day," "Movie Chats" and orchestra, directed by David Broudy.

PITT—"ABIE'S IRISH ROSE."

A funfest, "Abie's Irish Rose," will enter its eleventh consecutive week at the Pitt tomorrow evening. All records for long runs of stage attractions in this city have been broken.

Reveling in comic dialogue and situations, the company makes the most of every opportunity and sends the audience away chuckling.

Not only does this piece contain laughs for many, but its characters are drawn to take hold on the sympathies of the audience and keep the interest sustained to the end.

It is about marriage of the Irish and Hebrew, a tale of love and parental prejudice, of subterfuge and self-sacrifice.

HARRIS—Vaudeville.

The nine features of popular-price vaudeville in the Harris will be led by the annual appearance here of Eddie Heron and his company of funmakers in a fast skit called "Jimmy Pinkerton's First Case." Heron is a native of Pittsburgh, who is recalled as character man with Otis Skinner, Arnold Daly and DeWolf Hopper. He was Hi Holler in "Way Down East." The Guy Bartlett Trio, singing aggregation, consists of a little comic and his two pals. Eddie Barto and Flo Clark call their turn "Columbia and Victor." The offering is described as vaudeville's latest novelty. Wallace Galvin is known as the "eggspert conjurer." His egg trick, which he has made famous, is only one of the many shown. The Sisters Arnette are billed as "Harmony and Charmony." Other attractions include "Palermo's Canines." The feature film will be a new round of "Fighting Blood."

SHERIDAN SQUARE—Vaudeville.

The vaudeville and pictures in Sheridan Square this week will be headed by the famous "Mercedes" accompanied by Mlle. Stantone, in "mind reading" performance. Tivoli and La Vere will head the funmakers of the show in a conglomeration of travesty, song and dance. Lexey and O'Connor, Alfred Farrell & Co., Maning and King will complete the vaudeville. The screen presentation will be Henry B. Walthall in "The Parted Curtain."

For the last three days of the week the vaudeville will be topped by Princess Nai Tai Tai, Chinese girl from vaudeville theaters throughout the West, and her dainty offering is described as original. Middleton and Spellmeyer, Earl and Mathews, the Colonial duo, Lady Alice's pets and a film feature, "Trail of the Lonesome Pine," with Mary Miles Minter, will complete the bill.

"Seeing Things at Night"

By HEYWOOD BROUN.

NEW YORK, May 26.—The revival of "Sweet Nell of Old Drury" serves to let New York see Laurette Taylor again this season and more than that it offers an interesting lesson in the development of the drama. This comedy by Paul Kester illustrating vividly how increasingly difficult becomes the task of the dramatist. Evidently there was a time within memory when the author might say to his audience, "Now let's pretend," and the spectators would join in the game and neither laugh nor giggle no matter how outrageous might be the whoppers set before them. This faculty is largely lost.

We are aware that "Sweet Nell of Old Drury" has been revived successfully in England only recently and that the present production by the Equity Players is moving along nicely, but we feel sure that if it were a new play and were done with less distinguished players it would be scorned off the stage rather promptly.

The spirit of "let's pretend" sounds attractive and at first thought one might be moved to regret its passing, but probably it is just as well. Playwrights abused the naivete of audiences. They were not content to restrain their implausibilities into the realm of romance. Indeed, many of them endeavored to palm off the same tricks in plays called realistic, and once that was attempted they were found out. Even today few people out front are inclined to inquire closely into the psychology of characters in ruffles, wigs and knee breeches (this may explain Harvey's readiness to don costume), but let them appear in the ordinary mufti of commerce and the playwright must take care how he lies to us.

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We are not going to pretend that we were insensible to all the wiles of "Sweet Nell of Old Drury." When Nell herself allowed her lover to escape by carefully guarding the door of the room in which the king was hidden, we were tolerantly thrilled. Not until several minutes later did we begin to wonder why the soldiers had bothered to try the door at the other side of the stage behind which Sir Roger Fairfax lay.

But at the big moment of the play we were just a little too incredulous for comfort. It is there that Nell puts on the robes of Lord Chief Justice Jeffreys and completely fools his servant. We regret to say that we never for a moment lost sight of the fact that Nell looked like Nell and not like the chief justice and could not possibly fool anybody. Worse than that, were were rather conscious of the fact that Nell looked very much like Laurette Taylor.

* * *

On the whole, we are prepared to admit the charge that the actors of today are not eminently fitted for many of the plays which once thrived upon the American stage. But it seems to us that the fault is with the plays and not with the actors. Undeniably, there was a time when the grand manner was more frequently encountered among players than it is today. Your modern actor, as a rule, makes no great fist of playing a king. We should hate, for instance, to see Frank Craven wear a crown or watch Roland Young implore a mob of supers to follow him in a mad assault upon an embattled citadel. But both Mr. Craven and Mr. Young can do so many other things which are more interesting and important. More specifically we have in mind the fact that Laurette Taylor's Mrs. Kantor in "Humoresque" was far and away better than her Nell Gwynne. She gives a good performance as Nell, but the other was distinctly a great performance. Miss Taylor cannot help being real and once a character comes to life in a puppet play such as "Sweet Nell of Old Drury," wires cross and there is confusion.

* * *

The fact that the sun is cooling off has filled up with a good deal of dissatisfaction and alarm, but as usual there are compensations. It would be uncomfortable, for instance, if an old-fashioned hot wave should come along and engulf "Aren't We All?" in which Cyril Maude has just opened at the Gaiety; for this is one of the best light comedies of the season. The performance of the star in this piece is an excellent example of what acting used to be before strict fidelity came in to cramp or elevate, as you please, the business of acting. Mr. Maude is distinctly a player speaking amusing lines rather than a living, breathing person. He points each quip and hurls it at the audience. Yet his aim is good and, though this seems to us a good deal less than the highest form of art, it is undeniably entertaining. Still, the play need hardly be acted quite so violently since it is in itself a deft and generally credible comedy. To be sure, the heroine makes a terrific commotion over the fact that she discovers her husband kissing a young woman.

We are under the impression that kissing is rather more lightly regarded by modern society, but there is ample tradition in stage law for the assumption that a kiss is legitimate cause for divorce in any country of the world. And why not? Again and again we have seen young persons in plays thrust into a life of shame by nothing more momentous.

* * *

With Mr. Maude is Leslie Howard, an actor of a more recent school. Probably he does not get as much merriment to the square line as the star, but in his quieter and more subtle way he builds up an effect. By the time the third act comes around we had begun to be a little irritated because the notion was growing on us that Cyril Maude was not altogether and unmistakably real. Perhaps the reason we had not laughed so much at Mr. Howard lay in the fact that we accepted him as someone actually born into the world and we did not want to hurt his feelings.

Irish Organization To Hold Meeting

The Republican view of conditions in Ireland will be discussed at a mass meeting tonight in the Duquesne Theater, Penn avenue, under the auspices of the Irish Society of Pittsburgh. Addresses will be made by L. J. Madden, national executive secretary of the Irish Relief Mission; Miss Linda Mary Kearns, Irish Republican army nurse, and Miss Kathleen Boland, sister of the late Harry Boland. Admission to the meeting will be free.

JACK MULHALL in "Within the Law" Film, Grand.

CLASH IN STAGELAND THAT AGITATES MANY

Actors' Equity and Managers Not in Accord Regarding Contracts Effective Next Year—Players' Opposition to Sunday Performances in New York. Notes About Various Theatrical Interests.

By W. J. BAHMER.

AT this distance from Broadway there seems a theatrical serenity which is only on the surface; for in the New York heart of stageland a seething conflict is seething to beat the band. If the Actors' Equity Association and the Producing Managers' Association don't agree regarding contracts effective next year, there is talk of a scrambled condition whose results will affect Pittsburgh theaters.

Vaudeville houses, however, are undisturbed. Their entertainers are not in the jurisdiction of the Actors' Equity whose chartered field is the dramatic stage, including musical shows.

The Equity has proposed to the managers "that strikes will be avoided by the acceptance of the principle of arbitration on both sides, that the Equity will in no wise interfere in the matter of kind, quality or character of plays to be presented, nor with the casting thereof, nor with the remuneration to be paid its members, and that the Equity will bind itself to keep its ranks open to any person whom any manager wishes to engage for a part in any production."

John Emerson, Equity president, declared: "We have been assured by certain members of the managers' association that, so far as they are personally concerned, they are willing to accept our proposition and settle the matter at once. We can only hope that a controlling majority come to their way of thinking."

Referring to representatives of the managers who opposed the Equity proposition, Emerson said:

"Mr. Thomas seemed particularly upset, and, I am sorry to say, he lost the suavity and good nature which he had maintained up to that point, and became just a little bit nasty. After he had recovered from his surprise, his first remark was: 'Well, are you going to strike now, or wait till 1924?'

"We replied that we had a contract binding us until June 1, 1924, and it was not our habit to break contracts.

"After this little colloquy, came the usual threat on the part of the managers that if the Equity Shop went into force, they would stop producing. This relieved the tension, and gave us a laugh. Both Mr. Hopkins and Mr. Brady tried to bluff it through, but we told them we had heard those stories before, and they would have to come through with something better than that if they wanted to throw a scare into us. They finally realized that this bluff wouldn't go at all, and Brady's eyes twinkled as he almost laughed outright to himself. Lee Shubert than boldly proclaimed that he would put pictures in all his houses, and that was my cue to laugh. I told him when he talked about pictures, he hit me where I lived, and that I might give him a few pointers, such as the fact that there are not enough passably good pictures made to supply the regular picture houses, and if he thought he could get enough pictures to fill his houses in New York, he'd better think again. This seemed to be an entirely new idea to him, but he replied: 'Well, I can fill some of them, anyway,' and when we all gave him the laugh, he had to laugh himself. Mr. Thomas, however, seemed terribly upset, and appeared to disapprove this hilarity.

"He began to attack us on our affiliation with the Federation of Labor (an old bugaboo with Mr. Thomas), and cited a hypothetical case or two, asking us, if we had our Equity Shop, what we would do if the Federation of Labor should call a general strike. We replied that it was not the habit of the Federation of Labor to call general strikes, but if it should our action under the Equity Shop would be precisely the same as our action without it—that we could not be ordered out by the F. of L. but would decide for ourselves.

"He then said, 'Suppose, on the opening night of the "Follies," for instance, a delegate should come to the theater from the consumers' union and demand that the victors walk-out because the costumes had been made by non-union labor, would not our members, under the Equity Shop, be obliged to walk out?' We replied that they certainly would not."

* * *

The Levy bill, legalizing Sunday performances in New York, was killed in committee before it reached the floor of the House at Albany. Through the efforts of Augustus Thomas and William A. Brady, representing the Producing Managers' Association, the bill had passed the state Senate. The Equity opposed the bill with petitions and telegrams from hundreds of actors, indignation meetings and special delegations to Albany.

* * *

Anne Nichols' har-har about Yiddish-Hibernian marriage, "Abie's Irish Rose," in its eleventh consecutive week on the Pitt stage, holds the record for the longest theatrical run in Pittsburgh, previously held by "The Man Who Stayed at Home," which ran nine weeks here six years ago.

Those that laugh at sight of someone slipping on a banana peeling are among the many who laugh over "Abie's Irish Rose."

A burlesque on a serious play gets a big laugh. Audiences, having been intrigued to take in earnest some phase of life, like the reaction. However serious the situation of a young man and woman of different races marrying and incurring the wrath of their families, Anne Nichols has seen in it a subject for scenes to cause gales of laughter.

* * *

That Max Reinhardt will stage several plays in the United States next season is definitely settled, the famous Austrian having signed a contract to that effect with Morris Gest. His productions will include August Strindberg's "The Dream Play" and Offenbach's "Orpheus," and perhaps the huge spectacle, "The Miracle," devised by Karl Vollmoeller and Engelbert Hupperdinck, which was in London and Berlin in 1911 and 1912.

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Condensed versions of plays that have run their course with members of the original casts to act them, are becoming quite the thing in vaudeville. The second act of "The Torch Bearers" is being thus presented, and so is a section of Glen MacDonough's "Within Four Walls," in which Helen Ware had a distressingly brief career in New York.

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Olga Petrova, recent star of "The White Peacock," has signed a contract with E. F. Albee for Keith vaudeville. She holds the attendance record at the Davis in this city.

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The dramatic club of Erasmus High school, Brooklyn, N. Y., gave Ethel Dwyer of "Abie's Irish Rose," her first opportunity. She appeared in all the high school plays.

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There are four local girls in the bridal procession of "Abie's Irish Rose" at the Pitt. They are Myrna Darby of Beechview, Helen Hartzell and Marie Crawford of East End, and Hazel Godfrey of Homewood.

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FEATURING THE FIRST AND PERHAPS ONLY ENGAGEMENT IN PITTSBURGH OF THE
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UNDER EXCLUSIVE MANAGEMENT OF PAUL WHITEMAN · STAGED BY THE HIPPODROME GENIUS R.H. BURNSIDE · INTRODUCING 14 SOLOISTS OF MELODIC MUSE
PERMANENT ENTERTAINMENT UNIT OF THE WORLD'S LARGEST SHIP WHICH SAILS ON HER MAIDEN TRIP JULY 4th.
HARRY J. CONLEY PLAYING "RICE AND OLD SHOES"—A RUSTIC COMEDY WITH NAOMI RAY
MARIE WALSH & FRANK ELLIS — A COMICAL CONCEIT, "THE YES BOY AND THE NO GIRL"
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BERT HUGHES BASKET BALL TEAM — FAST SPORT ON SPEEDY BICYCLES
LEW WILSON WITH SONGS, DANCES, JOKES & WHISTLING | ROSE SELDEN WITH HER BROTHER IN ATHLETIC THRILLS
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NORMA TALMADGE
IN HER 8-REEL ADAPTATION OF BAYARD VEILLER'S PLAY,
"WITHIN THE LAW"
SYMPHONY ORCHESTRA NEWS - "TOPICS" - "CHATS"
COMEDY "The WATCHDOG"
WEEK JUNE 4 "THE GIRL OF THE GOLDEN WEST"

WEST VIEW
Concert Sunday Aft. & Eve. American Legion Band Today.
WA-NA RIDE
The Whip!
The Dips!
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Take Car 10 or 15.
Dancing Every Night But Sunday

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The Frank Eckl, Jr., Ballet School
DANCE RECITAL
will be given at the Moose Temple, 628 Penn Ave., 2nd Floor
Thursday, May 31, 1923, at 8:30 P. M.
An exhibition of National, Classic, Character, Interpretive and Toe Dancing by Talented Juvenile Pupils.
Admission 68c War Tax 7c Total 75c

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BIG DOUBLE SHOW—VAUDEVILLE & FEATURE PHOTOPLAYS
MON.-TUES.-WED. ◆ 1:30 to 11 P.M. ◆ THURS.-FRI.-SAT.
EVENT OF THE SEASON
MERCEDES THE MARVEL
ASSISTED BY MLLE. STANTONE
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With HENRY B. WALTHALL
THE CH[illegible] AND DELIGHT
PRINCESS NAI TAI TAI
A Dream From the Far East
EARL & MATHEWS | LADY ALICE'S PETS
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THE SCREEN PRESENTATION
"Trail of Lonesome Pine"
MARY MILES MINTER

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9 BIG ACTS
CONTINUOUS VAUDEVILLE
ORCHESTRA 30¢ WITH TAX 33¢ · FIRST BALCONY 20¢ WITH TAX 22¢ · SECOND BALCONY 10¢ NO TAX
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GUY BARTLETT TRIO | SISTERS ARNETTE
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Evenings at 8:30
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11th GREAT WEEK
Anne Nichols' Comedy Sensation
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Pop. Mat. Thursday 25¢-50¢-75¢
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SPECIAL MATINEE WEDNESDAY DECORATION DAY 50¢-75¢-$1.00
The Play That Puts U in Humor!
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THE $1,000,000 ROAD HOUSE
SUNDAY DINNERS AND CONCERT
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FRANKIE KLASSEN HAZEL GLADSTONE
AND OTHER BIG ACTS!
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